go/ok to drill

South Africa. South African Information Service.

THE SOUTH AFRICAN TRADITION

A brief survey of culture and art in the Republic of South Africa

SOUTH AFRICAN SOURCE BOOK ★ ★

THE SOUTH AFRICAN TRADITION

The material wealth, the industrial achievements and immense potential of South Africa are fairly widely known. But in the past three hundred years of its development, South Africa has also progressed in the non-material, spiritual sphere. At the southern tip of the African continent has been built a virile and wealthy but also a civilized State. It is in many senses a unique land. South Africa is both a very old country and a new frontier. It does not have a single national culture, but several diverse cultures, influencing and invigorating each other in sometimes strange, sometimes exhilarating ways. It is a land, not only of many races but also of many nations and cultures. It is in order to draw attention to South Africa's cultural achievements and their marvelous complexity that "The South African Tradition" was published in 1960, republished in 1962, and reissued in a new format in 1963.

LIBRARY
UNIVERSITY OF TEXAS
AUSTIN, TEXAS

CONTENTS

INTRODUCTION 2
A DIVERSITY OF CULTURES 6
AFRIKAANS 8
POETS & NOVELISTS 12
BANTU LITERATURE 14
THEATER AND BALLET 17
OPERA 21
ORCHESTRAS 25
CONTEMPORARY MUSIC 27
BOEREMUSIEK 29
BANTU MUSIC 33
THE CAPE COLOUREDS 35
PAINTING AND SCULPTURE 39
ARCHITECTURE 49
RADIO SOUTH AFRICA 57
MOVIES 65

Cover: Volkspelers (folk dancers) wearing traditional costumes outside a gabled Cape Dutch-style home.

989874

YESTERDAY

More than three hundred years ago,
in 1652, civilization came to Southern Africa
when Jan van Riebeeck and a party
of Dutchmen landed on the shores of Table Bay
to build a settlement for the
Dutch East Indies Company.
This painting, done in 1850 by Charles Bell,
hangs in the South African
Public Library, Cape Town.

TODAY

Johannesburg, the "Golden City,"
is Africa's most modern
and wealthiest metropolis bristling with activity.
Eighty years ago, the site was a desolate
expanse on the Transvaal Highveld,
swept by driving dust storms.

A DIVERSITY OF CULTURES

TO BE BORN in South Africa is in many ways a boon for the creative artist. He finds himself in a stimulating world in which diverse cultures exist side by side in the same geographic area, where Man is represented by a wide variety of nations, in many stages of development, by a multitude of languages and religions, and where one group sometimes exerts strange influences on another.

This can perhaps be better understood when it is realized that on the contemporary South African scene can be found, on the one hand, vestiges of the Stone Age (the Bushmen of the Kalahari Desert with their bows and poisoned arrows), and on the other, the Atomic Age (nuclear scientists working with uranium, the cyclotron, heavy water and other aspects of atomic research).

Between these two extremes lie many other stages of history which are obvious in the contemporary life of South Africa.

Europe, Africa and Asia have met in South Africa to such an extent that one is reminded of the Bible story of the Tower of Babel. There the people—although united by a common goal – were divided because of language differences. In South Africa, there are not only language differences but also differences in culture, race, background, tradition, nationalism and stages of development.

All this makes up a fascinating mosaic of sound and color, a world which stimulates the creative imagination, as one can readily see by studying the different art forms as they are practised in South Africa, and to which this booklet serves as an introduction.

If there is such a thing as a single South African tradition, it is to assure that the various cultures should continue, as in the past, to develop their own identities rather than being forced into a pressure boiler where all would be pulverized. If, however, no single South African culture has evolved, there are at least different cultures which borrow from and influence one another.

In painting, for example, there has been a tremendous interest in recent years among white South African painters in the ancient "Bushman" rock paintings. This is part of the world-wide revival of primitivism, but with this difference that, in South Africa, the primitive is first-hand, original, part of the everyday scene. Thus, in artists like Walter Battiss and Alexis Preller we see not only the influence of "Bushman" painting, but also that of the traditional Bantu crafts and of the fascinating house-decoration of the Mapoch people; while, in a modern Bantu painter like Gerard Sekoto, we see an alliance of European technique and Bantu vision.

Another interesting example of the interaction between two of the South African cultures may be seen in regard to the Cape Malays, who are part of the Cape Coloured community but, because of their Moslem faith, have a particular identity. The Malays have their own religious books which, although printed in Arabic characters, are written in Afrikaans, the mother tongue of the majority of the white population, and of the Cape Coloureds.

The people of South Africa, whose cultures are mentioned in this booklet are: the white South African nation, the Bantu nations, the Cape Coloureds (including the Cape Malays), and the Indians.

The white South Africans number over three million and speak two languages, Afrikaans (60 per cent) and English (39 per cent). The Afrikaans-speaking group, or Afrikaners, are descended mainly from Dutch, French and German settlers of the 17th and 18th centuries; the English-speaking group mainly from settlers from the British Isles. The Bantu people, numbering eleven million, are composed of many nations and language groups; they moved into South Africa from Central Africa around the time when the first Europeans were settling at the Cape (1652). The Cape Coloureds (1.5 million) are a heterogeneous people of diverse racial mixture. The Indians (500,000) live mostly in Natal where they arrived around 1860; among them are both Hindus and Moslems, and they speak four languages.

These are the basic facts about the peoples of South Africa, whose various cultures and cultural lives form a mosaic of inexhaustible interest.

AFRIKAANS

N. P. van Wyk Louw, a foremost Afrikaans poet.

AFRIKAANS is the language of some 60 per cent of the white population of South Africa (three million in all) and of a majority of the Cape Coloureds (1.5 million). It is the only language of European origin not spoken in Europe.

It is a derivative of the Dutch spoken by the early Dutch colonists in the 17th century. In the course of time, the Dutch language of that period, in its several dialectical forms, adapted itself to the needs of a new people in a new environment. It underwent certain marked linguistic changes in its morphology and syntax and added to its vocabulary by adopting a few words and phrases from the indigenous languages of the sub-continent and from foreign languages introduced into the country by immigrants.

In the late 17th century, a number of slaves were brought to the country from the Orient. With them, of course, came their languages. One of these Oriental languages was Malay-Portuguese, a *lingua franca* of the East, which added certain characteristics to Afrikaans sentence structure as well as words like soebat (beg), tamaai (huge), katjiepiering (gardenia), and bobotie (a popular curry dish) to its vocabulary.

Afrikaans also later borrowed isolated words from the Bantu languages, from the Hottentot and Bushman tongues and from German, French and English. The influence of English on Afrikaans is not so marked as one would expect, however, as the Afrikaners made an effort to keep their language free of Anglicisms. But mutual influnces cannot be ruled out, and Afrikaans has borrowed certain words from English just as English has taken over kraal, veld, koppie (or, incorrectly spelt, kopje) and others.

A paradox existed for generations in South Africa in that the language spoken by the Afrikaner was ignored as a written language by everybody, including himself. Afrikaans as a written language is less than a century old. The earliest efforts at promoting it as a literary language

Elisabeth Eybers, an Afrikaans poet whose work is much admired in the Netherlands.

were undertaken by the so-called "Genootskap van Regte Afrikaners" (Society of True Afrikaners) in the 1870's.

Once the Afrikaners (formerly called Boers) became convinced that the "taal" or "kitchen Dutch," as the language was often called, could become the vehicle for the expression of their most intimate and personal thoughts, the growth of Afrikaans was rapid.

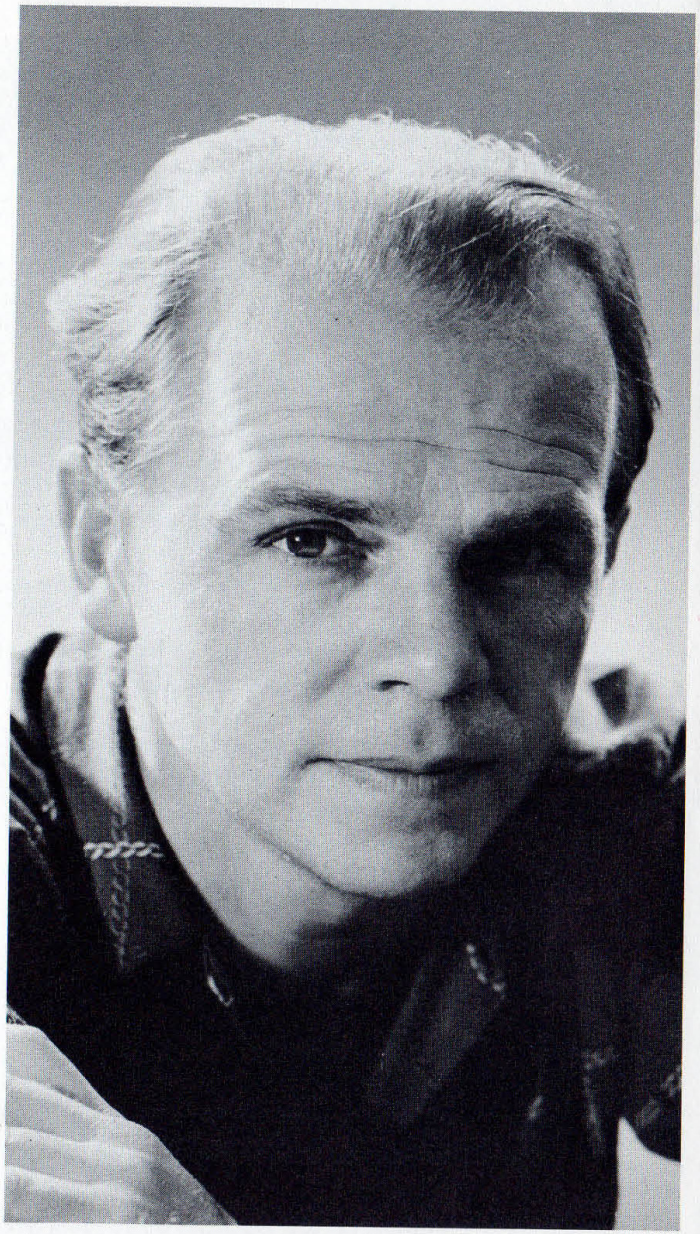
Today the South African considers the Afrikaans language a true achievement of which he is justifiably proud. No philologist looks upon Afrikaans as a dialect of modern Dutch for the simple reason that the language has assumed a form, rhythm and tone quite distinctively its own. In addition, it has attained the status of one of the official languages of an independent and sovereign State. It has, in a remarkably short space of time, produced literature of more than average dimension and quite outstanding quality. It is accepted in the academic world as a language which merits recognition and scientific study.

Afrikaans has been and still is a language of the soil, with a pithy and colloquial idiom peculiarly its own. In its evolution, it has adapted itself not only to the commonplace things of the farm and the land but also to philosophical thought and the fast changing demands of an industrial and technological society seeking articulate expression. This is one of the most fascinating aspects of Afrikaans—its ability to find words for the vast number of things and ideas with which modern life is constantly confronting us.

Today, all the schools and universities in South Africa teach Afrikaans as a subject, and, in most of them, it is the medium of instruction. At overseas universities in Holland, Belgium, at Oxford and Berlin, courses in Afrikaans are or have been offered. In the United States, a number of university scholars interested in Germanic studies are discovering the force and vitality of the language and the University of California, Los Angeles, offers Afrikaans courses.

South Africans realize that a knowledge of English is of inestimable value as a door to a wider world, but they feel convinced that Afrikaans, in its turn, is a window through which the people of the outside world can see Africa in a newer and perhaps more exciting perspective.

POETS AND NOVELISTS



Uys Krige, poet and dramatist, writes equally well in Afrikaans and English.

LIBRARY
UNIVERSITY OF TEXAS
AUSTIN, TEXAS

IN A COUNTRY with a variety of national backgrounds and cultures, there is bound to be a variety of literatures. Afrikaans has already well over 10,000 titles to its credit – a remarkable achievement when one considers that only less than a century ago Afrikaans replaced Dutch as a written language at the Cape. It is generally agreed that the best Afrikaans literature is the work of its poets, especially N. P. van Wyk Louw, D. J. Opperman, Eugene Marais, C. Louis Leipoldt, Uys Krige and Elisabeth Eybers. Among the best known prose writers are C. J. Langenhoven (who wrote South Africa's national anthem), C. M. van den Heever, Jochem van Bruggen and D. F. Malherbe. Afrikaans prose includes scores of novels, histories, a children's encyclopaedia in ten volumes, some four volumes of the still unfinished definitive Afrikaans Dictionary and, of course, the Bible.

South African English literature has been a late starter. Before the Second World War, Sarah Gertrude Millin (who was General Smuts' biographer) was almost the only writer with international stature. But since the war, a stream of South African English writers have made a name overseas, including Alan Paton, Nadine Gordimer, Stuart Cloete, Laurens van der Post, Dan Jacobson and Frans Venter. (Venter's best known books were first written in Afrikaans and subsequently translated.) South African English writing at its most distinguished is in the form of the novel, although good poetry has also been written – most particularly by the late internationally known Roy Campbell.

Some writers, like Uys Krige, write equally well in either Afrikaans or English. There are also Coloured and Bantu writers who have distinguished themselves in both languages. Peter Abrahams, who now lives in Jamaica, is the best known of South Africa's Coloured writers in English. S. V. Petersen is a Coloured poet who writes in Afrikaans. Among the other leading Coloured writers in Afrikaans are P. J. Philander and Adam Small.

Arthur Fula is a Bantu writer whose novels are written in Afrikaans, while A. S. Mopeli-Paulus, a Basuto, writes in English.

989874

BANTU LITERATURE

INTEREST IN THE BANTU LANGUAGES of South Africa is growing steadily, not only in South Africa but also overseas.

In his inaugural address on appointment to the Chair of Bantu Languages at the University of South Africa, Prof. D. Ziervogel examined both linguistic and literary achievements in the Bantu languages. He found that white men had mainly been responsible for the scientific development of the study of the Bantu languages, while the literary achievements had been mostly those of the Bantu themselves.

The professor said that, although Europeans had settled in South Africa three centuries ago, a serious interest in the indigenous languages was first taken only 125 years ago when the earliest work printed in Xhosa appeared. The early work in the field of Bantu languages was done by missionaries who had no scientific training in linguistics but who found themselves interested in the language of the people among whom they worked. It was not until the early 1920's, however, that South African-born students began to take an interest in these languages and went ironically – abroad – to study under Carl Meinhof.

The missionaries were also the ones to give impetus to the development of Bantu literatures. Their primary aim in writing in the Bantu languages was to spread Christianity, so naturally the first vernacular publications were religious. The Xhosa Union version of the Bible is a masterpiece of scholarship, according to Professor Ziervogel, who also mentioned the translation of the Bible by the Hermannsburg Mission and of the New Testament by Bishop Colenso.

Although Bantu writers did not produce anything of significance until about 1910, they have achieved some remarkable successes in the past sixty years. The Bantu nations were still practically illiterate in 1910. It is thus understandable that the body of Bantu literature has been restricted by the lack of an audience – a problem which did not exist for Afrikaans, which is much younger than any of the Bantu languages.

Leadership was provided in Southern Sotho by Thomas Mofolo, one of the greatest of Sotho writers, whose works appeared between 1907 and 1913. During the late 1920's, modern Xhosa literature made its appearance and writers like Mqhayi and Sinxo made their contributions. Zulu literature came forward with the historical novels of R. R. Dhlomo in the mid-thirties. There was a tremendous revival of Northern Sotho with the Paradiso series of schoolbooks by the late Dr. Schwellnus and later with the writings of Ramaila. Tswana literature, although Tswana was one of the first of the Bantu languages to be written, lagged behind until comparatively recently.

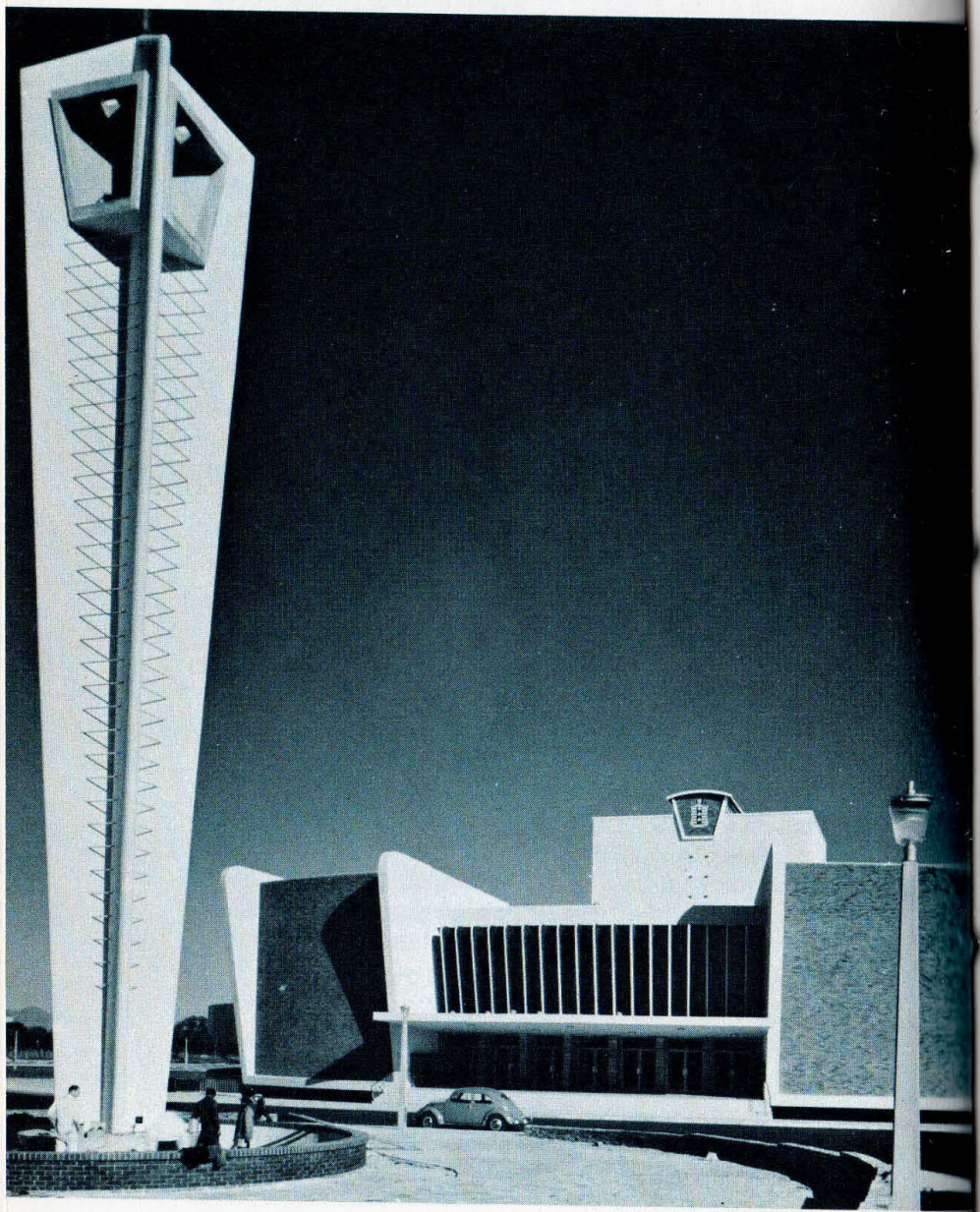
The Bantu writers have not escaped the problems and influences of their times. The disintegration of tribal society, the trek to the cities, the impact of Western civilization in general and of Christianity in particular – these are the themes of many stories. The best book in Xhosa, A. C. Jordan's *The Wrath of the Ancestors* (Ingqumbo Yeminyanya), deals with the tribal society and its clash with Western ideas. A modern trend is to write about life in the cities. Moloto's *The Lost One* (Motimedi) is a typical example in modern Tswana.

The great Bantu kings have been the subject of historical novels. Of these, Mofolo's *Chaka* is a classic which has been translated into more than one European language. One of the most interesting writers in Northern Sotho was a white man, the late G. H. Franz, who also wrote in Afrikaans.

In Bantu poetry, one is struck by the fact that the most spontaneous poetry is that which is comprised in the form of the traditional 'prose-poem.' B. W. Vilakazi, a Zulu, is generally regarded to be the greatest of the Bantu poets.

The developments in Bantu education during the past few years portends a rocketing demand for books in the Bantu languages. The 2,000,000 Bantu children streaming into schools today are the readers of tomorrow, and from among their number will arise the authors and poets who will assuage their hunger for literature in their mother tongues.

Bellville's Civic Theater displays the exciting new trend of architecture in South Africa.



THEATER AND BALLET

DURING THE PAST FEW YEARS, South Africa has been busy building new theaters. The live theater has made great progress; the appearance of new theaters has been matched by the publication of new South African plays, both in English and Afrikaans; and there has been a corresponding interest among the public. This new creative interest in the theater has not been confined to the cultures of the two main white population groups; 1959 saw the production in Johannesburg of the first all-Bantu musical, King Kong, which was later performed in London. The Bantu Theater makes tours to the main centers of South Africa and has been active in productions which authentically reflect the culture and life of the Bantu people.

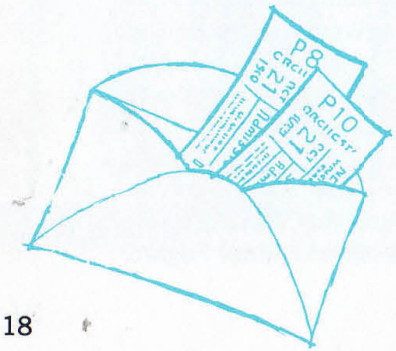
Among the new theaters in South Africa, two are illustrated here: the Bellville Civic Theater near Cape Town, and the Johannesburg Civic Theater.

Pretoria, the nation's capital, already has a new theater, the Aula, at the University of Pretoria, a building of considerable architectural merit and a busy center of the capital's cultural life.

Johannesburg, with its million inhabitants, has in recent years become the leading cultural center in South Africa, showing an active interest in the theatrical arts. The Brian Brooke Theater presents successful plays imported from Broadway and London's West End as well as providing facilities for the production of new South African plays. The Reps Theater also has a high reputation for its productions.

Among South African English playwrights whose works have been performed in recent years in South Africa's theaters are James Ambrose Brown, Guy Butler, Lewis Sowden, Basil Warner, Anthony Delius and Athol Fugard.

Part of the cast of "King Kong," a Bantu musical which has enjoyed huge success in Johannesburg and London.



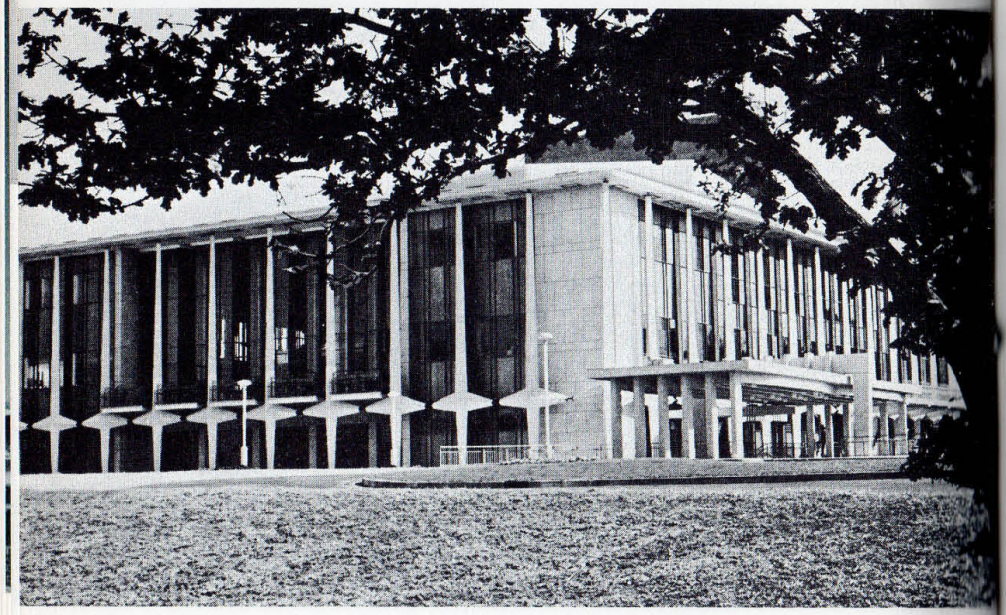
A ballet performance in the Aula, the new theater built by the University of Pretoria.

The most distinguished Afrikaans playwrights are D. J. Opperman, N. P. van Wyk Louw, Uys Krige and Gerhard Beukes; outstanding works by these men—often in verse—have been performed in Holland and Belgium.

South Africa has been concerned with the encouragement of ballet—a theatrical form in which South Africans have distinguished themselves overseas. Many of the dancers who have gone to Europe and the United States to join companies such as the Royal Ballet Company of London, received their initial training at the Ballet School of the University of Cape Town under the direction of Miss Dulcie Howes. (Cape Town may well be the only university in the world with a Ballet Department!) At one time there were as many as eighteen South Africans in the two companies of the Royal Ballet in London.

Two outstanding South African names in ballet are Nadia Nerina, prima ballerina, and John Cranko, choreographer.

Johannesburg's 1,100-seat civic theater recently completed at a cost of $840,000.



OPERA

WHEN JAN VAN RIEBEECK, rather incongruously, entertained a savage Hottentot captain with delicate harpsichord music some 300 years ago, the refined art thus introduced to the Cape was not destined to thrive immediately. It is true that some of Haydn's symphonies were performed in Cape Town during the composer's lifetime and that Weber's "Der Freischütz" was produced in 1830, barely nine years after its world premiere. But these were isolated occurrences which could take place in no other place in South Africa but Cape Town at that time.

It was in 1950 that the South African College of Music in Cape Town founded an opera company directed by Dr. Erik Chisholm. This company consists of professional members of the staff and students of the opera school, under the leadership of Gregorio Fiasconaro. In 1956, the company went to London and Glasgow to perform Menotti's "The Consul", Chisholm's "Island Woman", and Bartok's "Blue Beard's Castle" (the first stage performance of this work in Britain). It is interesting to note what Dr. Mosco Carner of "Time and Tide" wrote about this venture: "Two things stand out from these performances; one, that the young voices under Dr. Chisholm's command are inspired by a spirit of adventure that is highly lacking in our own music schools; the other, that they contain artistic material potentially as good as we turn out ourselves and in one or two instances, superior."

In the creative field of this form of art, John Joubert scored a success with his opera "In the Drought", and a landmark in the producing of opera was the extensive preparation—both artistically and technically—of a radio-opera commissioned by the S.A.B.C. This work, "Asterion" by the Dutch composer Henk Badings, was based on a libretto by the Afrikaans poet N. P. van Wyk Louw and

achieved remarkable effects by supplementing music with electronically produced sounds.

An important development in the opera field was the amalgamation in 1958 of two groups, namely The National Opera Association of South Africa and Die Operavereniging van Suid-Afrika. The resultant organization has produced several operas every season in Johannesburg and Pretoria.

It is regrettable that many South African singers with operatic ability have had to go to opera companies overseas to find suitable opportunities for their talent. Noreen Berry is at Covent Garden, and at some of the most famous opera houses scattered throughout Germany and Austria are singers such as Mimi Coertse, Hanlie van Niekerk, Maud Weyhausen, George Fourie and Dawid Couzyn. In 1960, for the first time, these artists all appeared in the opera festival at Bloemfontein to pay homage to South Africa during the Golden Jubilee celebrations of the country's independence.

Marina de Gabarain as Carmen in Pretoria

A chorus sings lustily in the Pretoria Opera Group's production of "Carmen."

ORCHESTRAS

SOUTH AFRICA is well served with orchestras. The largest is that of the South African Broadcasting Corporation in Johannesburg, which has some eighty musicians. It is the only orchestra in South Africa of full orchestral size, although for much of its work it is divided into two parts: a fifty-piece concert orchestra and a thirty-piece studio orchestra. It was formed in 1954 and costs $280,000 to maintain, part of the cost being borne by the City of Johannesburg. The three conductors are Anton Hartman, Johan van der Merwe and Edgar Cree. Eminent guest conductors have included Sir Malcolm Sargent, Alceo Galliera, Basil Cameron, Willem van Otterloo, Vladimir Golschman and Pierino Gamba.

The Republic has two other orchestras. The City of Cape Town Orchestra, which has no resident conductor, invites a well-known foreign conductor every year as a guest. Enrique Jorda, past conductor of the San Francisco Symphony, previously headed the Cape Town orchestra for a number of years. The third, the City of Durban Orchestra, is conducted by Fritz Schuurman.

Although these orchestras are situated in the large cities, the country districts are not neglected. The South African Council for the Advancement of Music supports the formation of local music clubs and organizes tours not only of leading South African artists, but also of visiting musicians such as the Amadeus Quartet, Jan Peerce and Rosalyn Tureck.

A young South African pianist, Alain Naudé, who received his training in Paris, has formed a branch of "Jeunesse Musicale" in South Africa.

The music departments at the universities, like that at Cape Town, under the direction of Erik Chisholm (whose South African music festival in London several years ago was a tour de force), play a valuable part in the musical life of the nation.

Chamber music concert in the Johannesburg Art Museum.

Best known South African composer is Arnold van Wyk. His works have been performed widely at international festivals of contemporary music.

CONTEMPORARY MUSIC

THE WORKS of contemporary South African composers are being heard increasingly, not only in the Republic itself in concerts and on radio, but abroad also where several prizes have been won at international music festivals. Recently, a work by Prof. Erik Chisholm, head of the College of Music of the University of Cape Town, was accepted for publication in Moscow, while a new orchestral work by John Joubert, first performed in Britain in 1959 by the Halle Orchestra, won for him the Dame Harriet Cohen Award for Composition.

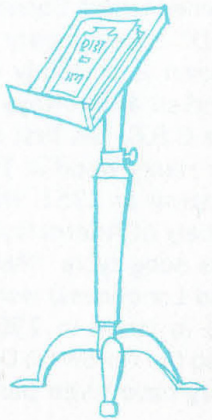
Of contemporary South African composers, the best known is certainly Arnold van Wyk. Before the war, he studied at the Royal Academy in London and worked for the B.B.C. His first symphony was premiered by the late Sir Henry Wood in 1943 and repeated at the Cheltenham Festival in 1951. His other works have been performed widely at international festivals of contemporary music. His song-cycle "Van Liefde en Verlatenheid" (Of Love and Loneliness) won an award at the international festival in Israel in 1955. The Vienna Radio Orchestra and also the Nordwest-Deutsche Rundfunk Orchestra of Hamburg have given performances of his Second Symphony.

He is the composer of one of the finest pieces of choral music to be created in South Africa: the "Kerskantate" (Christmas Cantata) with a strong Biblical flavor. Until recently, Mr. Van Wyk lectured at the Cape Town College of Music.

Another Cape composer is Hubert du Plessis, whose work is known in Europe. His "Sonata for Piano Duet, Opus 10" was selected for the World Music Festival at Stockholm in 1956. Many of his works have been published in London and include vocal works for soloists and chorus as well as piano compositions. Mr. Du Plessis is currently a lecturer at the Conservatory of Music at the University of Stellenbosch.

Like John Joubert, lecturer in music at the University of Hull, England, Stefans Grové is a young composer working abroad. He lectures at the Peabody Conservatory in Baltimore, Maryland. His works include "Divertimento for Woodwind" and "Symphonie Concertanto."

Other South African composers with either growing or established reputations are Blanche Gerstman, Rosa Nepgen, Cromwell Everson, Gideon Fagan and Dawid Engela.



BOEREMUSIEK

TUNES AND SONGS brought to South Africa from Europe and the East Indies since 1652, together with those which evolved among the pioneers trekking into the interior, have over the centuries provided South Africa with a rich store of folk songs and folk music – known today as boeremusiek. Many of these songs were sung on festive occasions, and group games and dances were set to their accompaniment. Boeremusiek and volkspele (folk dances) are still very much a part of South African life, even in the great South African industrial centers with their large urban populations. Occasionally, the old tunes sing again in the works of today's young composers.

One of South Africa's most popular old volksliedjies (folk songs) owes its origin to an American warship, the "Alabama", a fast privateer of the Confederate Navy which sailed the oceans for two years during the Civil War and sent fifty-seven Yankee ships to their doom. The first line of the song runs:

"Here comes the Alabama,
The Alabama comes o'er the sea."

The people of the Malay Quarter of Cape Town have been singing this song ever since 1863, when the arrival of the "Alabama" in Table Bay caused a furor of excite-

In the United States, Joseph Marais and his wife Miranda have popularized many Afrikaans songs.

ment at the Cape. The original Afrikaans version "Daar Kom die Alabama" has since been translated into several languages. (In German, it is sung "Da kommt die Alabama, Es kommt aus Yokohama"!) In the United States, Joseph Marais and his wife Miranda have popularized this and other Afrikaans folk songs in their concerts and their two albums of "Songs from the South African Veld."

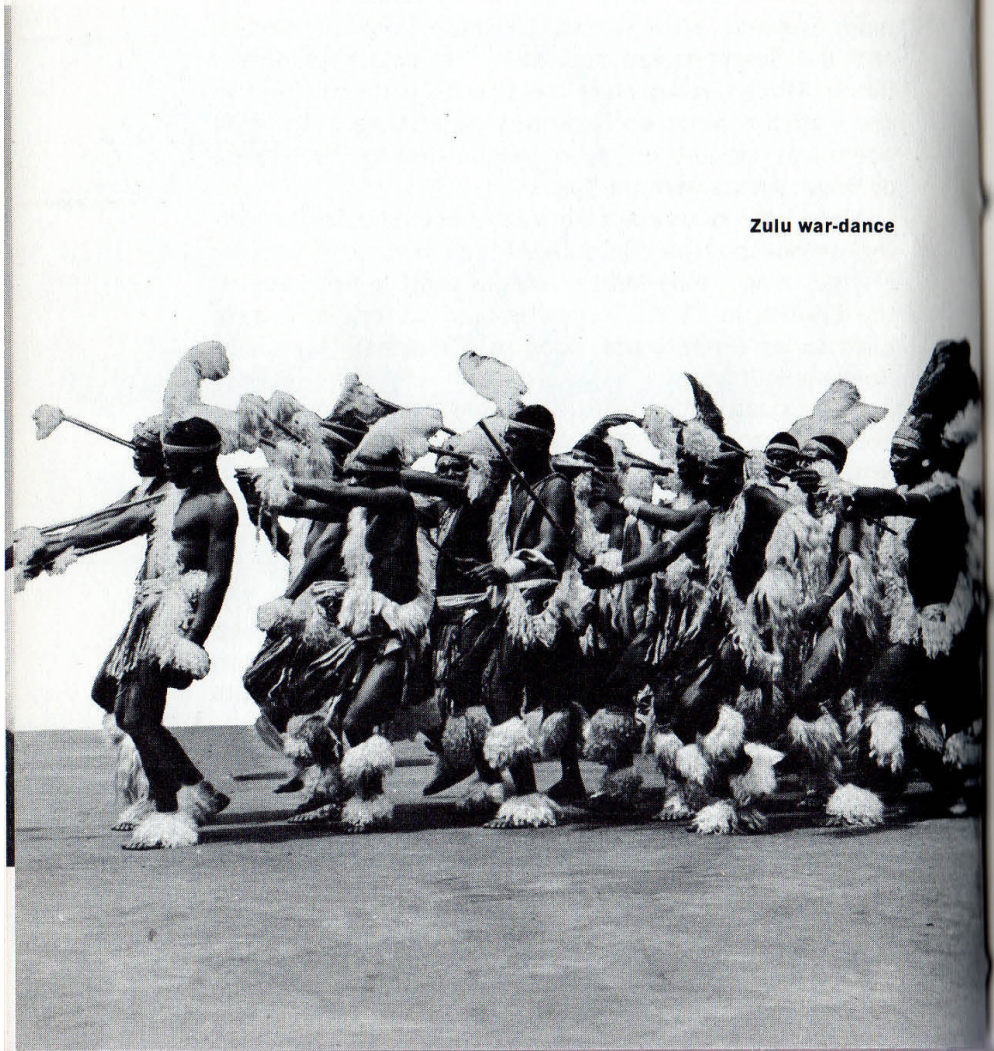
Folk dance groups (laers) exist throughout South Africa and are to be found even in Rhodesia. At national festivals, it is customary to give displays of volkspele in which as many as four thousand volkspelers may take part. During the celebrations of the fiftieth anniversary of the Union, in May, 1960, displays of volkspele took place throughout the country. The South African dancers were accompanied on a nation-wide tour by dancers from Holland, England, West Germany, Israel, Belgium, Greece and the Scandinavian countries. The costumes of the South African volkspelers are based on the distinctive dress of the nineteenth century Voortrekkers, the pioneers who made the long ox wagon trek to the interior of South Africa from the Cape.

Many influences can be traced in boeremusiek, reflecting various phases of South African history. A popular English song, "Jolly Miller," was brought to the Cape by the English in 1806. Translated and corrupted, it gave birth to an entirely new song in Afrikaans: "My Liewe Kokkenennetjie."

Other popular South African songs, well-known ones like "Vanaand Gaan die Volkies Koring Sny," "Siembamba" and "Japie my Skapie", have a purely South African origin. The instruments of the boereorkes (boeremusiek band), as with most European folk music, are mainly the guitar and the accordion or concertina.

Traditional boeremusiek has, in the last few decades, been augmented by "modern" boeremusiek, composed by popular musicians such as Nico Carstens and Anton de Waal. Many of their tunes have been popular hits overseas.

The traditional folk songs of South Africa have been published in a volume entitled the F.A.K.-Volksangbundel, and some 2,000 phonograph records—an increasing number of them long-playing—of boeremusiek are available.



Zulu war-dance

BANTU MUSIC

THE INTERNATIONAL LIBRARY OF AFRICAN MUSIC was established at Johannesburg in 1954 under the direction of Mr. Hugh Tracey. Its objectives were to collect authentic African musical compositions throughout the whole continent, to classify and publish them, and to record for posterity the ancient indigenous music of Africa, which was running into danger of being lost. At present, this library contains the finest collection of ancient African tribal music in the world.

This library grew out of the old African Music Society, which—with the aid of grants from the Nuffield Foundation and several South African and Rhodesian gold mining companies—was transformed into an International Library. In the first five years of its existence, 1,300 items of music were recorded; there are now forty-eight long-playing records which go to many centers of folk music throughout the world. One of the main tasks of the Library is to provide recordings for the big industrial undertakings in South Africa and elsewhere employing Bantu labor. The music is an important part of their recreation. Moreover, Mr. Tracey maintains that the non-Bantu outsider, by getting to know Bantu music, can better understand the Bantu mind and outlook, since in their music they sing about and to themselves.

The Library staff have made several field-trips, a recent one covering 8,000 miles through Southern and Central Africa, including the Kariba Dam area and the Congo.

One of the most curious phenomena to appear on the South African cultural scene in recent years is penny-whistle music (sometimes called kwela). Pennywhistle music is becoming increasingly popular not only in South Africa, where about half a dozen Bantu touring companies are constantly performing, but also in other parts of the world, where the pennywhistle record business is very active and the music and musicians are becoming widely known to fans of popular music.

Pennywhistle music contains a mixture of many influences—local and foreign, ancient and modern. The Bantu are great lovers of music and dance, which vary from group to group as do the instruments they use, but the pennywhistle which one hears in the streets of Johannesburg is a descendant of the traditional reed-pipe of the Bantu herd boy in the country districts. The urban Bantu, however, has been greatly influenced by New Orleans jazz. American jazz tunes are often given a new African flavor by the pennywhistlers and guitarists.

According to Mr. Tracey, the tunes which originated in an African tribal setting often return to Africa by way of America, having been streamlined there into popular tunes. An example of this process is the popular Wimoweh, which originated as a Zulu tribal chorus but has now worked its way into the repertoire of the Kingston Trio. It is "transported" back to the Johannesburg record-shops and thus achieves a new popularity in South Africa.

The sale in the Republic of locally made records is immense. Some twenty record companies are making records especially for the portable phonographs of the Bantu who provide an enormous market. Some discs, such as the popular Au, Dhladhla, may sell up to 60,000 copies. A number of Bantu star performers and composers—such names as Miriam Makeba, Todd Matshikiza, Mackay Davashe and the pennywhistle "child star" Lemmy Mabaso—have acquired reputations far and wide.

THE CAPE COLOUREDS

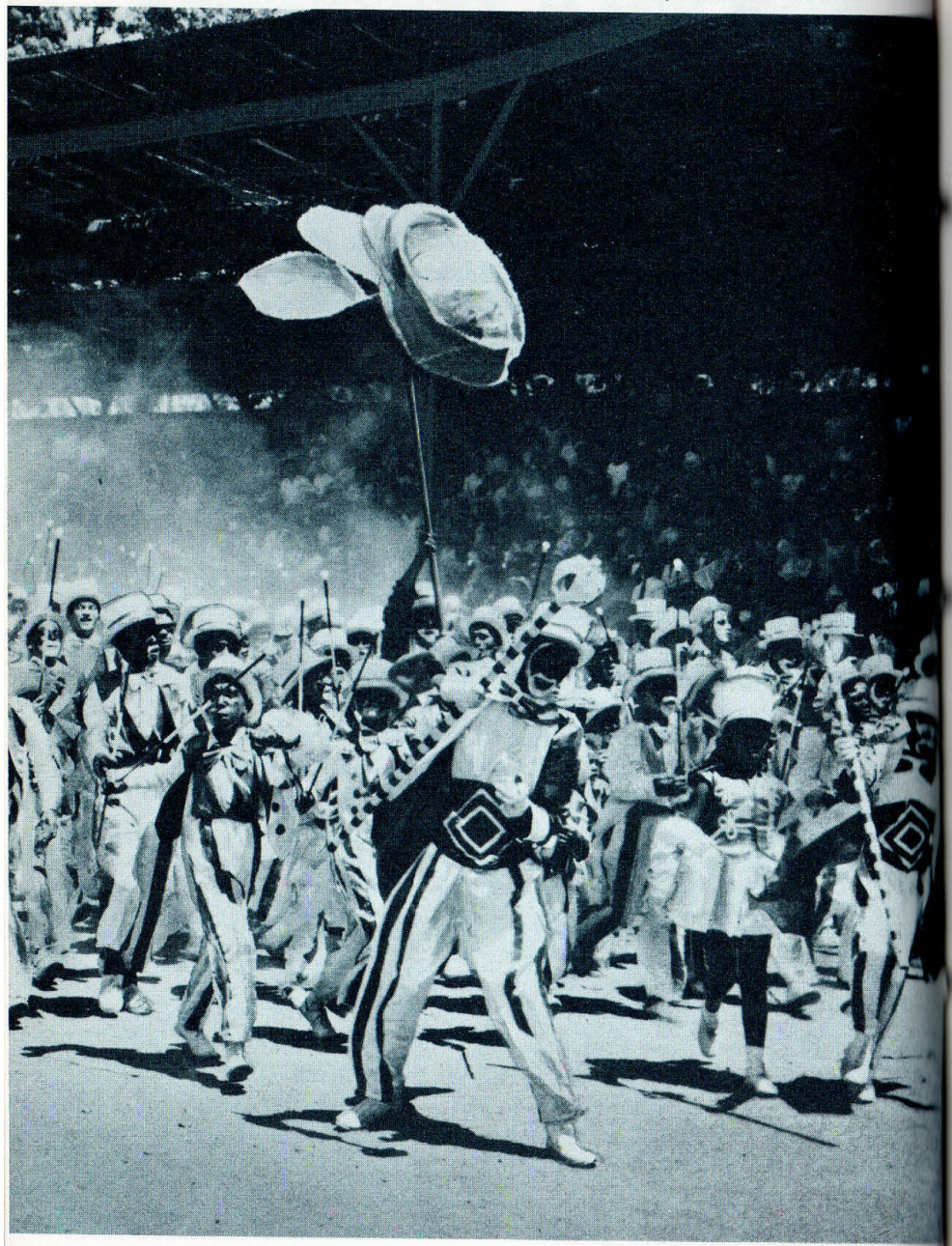
THE CAPE COLOUREDS number about a million and a half and live mostly in Cape Town. They are a South African community with a Western culture in which there are many distinctive features. They speak Afrikaans, and, to a lesser extent, English. Their origins lie in the early period of the Dutch settlement at the Cape in the 17th century, and they are descended from unions between different races.

The traditional festival of the Cape Coloureds, who are great lovers of song and dance, is celebrated at the Cape every New Year's Day. This festival dates back to the days of slavery when, on New Year's Day, the slaves were given a holiday with a certain amount of liberty. After the abolition of slavery in 1834, the old custom of New Year merrymaking continued and has indeed become a folk festival.

The merrymakers parading along Cape Town's streets are noted for their garish costumes—silk and satin garments, gay top hats and fluttering rosette-ribbons. These costumes were introduced after the visit to Cape Town in 1887 of an American minstrel show which took part in the jubilee celebrations for Queen Victoria. The Cape Coloureds were enchanted with the colorful costumes of the minstrels and adopted them, forming rival troupes to compete in the gaiety of their apparel. Thus, there came about a curious fusion of an old Cape custom with American Negro influences.

In recent years, the scope and duration of the Cape Coloured Carnival have greatly increased, with some 10,000 persons taking an active part. At midnight on New Year's Day, the troupes set off through the streets, marching, singing and dancing some twenty miles before the new day dawns. They rest for a short while and then are off again to various exposition grounds to compete for the three hundred cups that are awarded annually for the best performances.

A merrymaking troupe in the annual Cape Coloured Carnival.



A scene from an Eoan Group ballet production in the Cape Town City Hall.

The Cape Malays are a separate group within the Coloureds, numbering about 65,000, who have retained their Moslem cultural identity since the early Dutch days of the Cape. They have their own songfests where they sing old Dutch and Malay songs of poignant beauty. The Malay choirs play an important part in the community life of their people. On December nights, they celebrate the season by visiting Malay homes, entertaining their hosts with their songs and being themselves treated to sweetmeats and ginger beer. They sing at weddings, at picnics and at performances of the mysterious sword-playing "Chalifah." The Malays are also famous for their stories, their cooking and their craftsmanship, which was important in the evolution of the truly beautiful Cape-Dutch architectural style.

The main cultural organization of the Cape Coloureds is the Eoan Group, which has fostered art and culture among the Coloureds for a quarter of a century. The group's endeavors have been so successful that they now have an annual festival of arts in Cape Town in which opera and ballet of exceptionally high quality are performed. In 1956, the Eoan Group presented "La Traviata" in the Cape Town City Hall, the first time that this opera has been sung in Italian by an all-Coloured cast. Progress in ballet has been greatly assisted by Miss Dulcie Howes of the University of Cape Town.

Lippy Lipshitz:
"Cape Washerwoman"
(yellow wood).

PAINTING AND SCULPTURE

ALMOST every study of South African affairs stresses the fact that South Africa is a "young country." Youth has wonderful and often enviable qualities. It implies vigor, a new and uninhibited approach to ancient problems and a certain innocence of vision.

It has sometimes been maintained that South African art is essentially derivative. But what art is not derivative? Academic art in every European country is essentially derivative; it takes pride in maintaining and extending the traditional style and approach of its immediate predecessors. The "non-academic" painters, the experimentalists of our century, are not underivative either. Artists like Picasso, Rivera, Pollock and Moore would not be so influential had they not derived some part of their inspiration from past styles. The only real difference between their approach and the "academic" approach of others is that the latter derive only from their immediate predecessors, while the experimentalists place their allegiance at will, far and wide.

That painting and sculpture in South Africa are derivative is, therefore, an accusation which need not be rebutted. It is a fact of all modern art expression. Vigorous art must always borrow from nature and art. The real test of quality depends on the proportions with which this mixture is compounded. Derivation from past achievements and personal idiom must be blended, and there is no doubt that a sizeable number of South African artists have succeeded in this difficult balancing feat.

After a long period of romantic landscapists, the twentieth century brought changes. As might be expected

J. H. Pierneef helped mold a South African style.

in a country where brilliant light and color play such an important part in the visual scene, it was Impressionism—concerned as it was mainly with the effects of form and color—which was to exert the foremost influence.

Hugo Naudé (1869-1941) and Pieter Wenning (1874-1921) first introduced to South Africa a new and brilliant palette, while Gwelo Goodman (1871-1939), working with a semi-divisionist technique which owed much to Seurat and the Pointillists, scored great popular success with his versions of sun-dappled walls and gables.

The next step forward towards a realization of contemporary art movements was largely due to two women painters, both of whom, although South African by birth, brought back from their training in Germany a new Expressionism which found stimulating subject matter in their own country. These two artists, Irma Stern and Maggie Laubser, did more perhaps than any of the others to establish the basis of the South African school of the present day. Irma Stern, with dynamic and inexhaustible energy and a deep interest in indigenous African art, and Maggie Laubser, with her delight in harsh and exciting local color and in the fairy-tale quality of country life, are both now esteemed doyennes of South African painting, and still work in the full vigor of maturity. During 1960, the Guggenheim Prize for South Africa was awarded to Irma Stern for her painting "Intrigue", entitling it to be shown at the International Guggenheim Festival in New York.

Another important pioneer in the South African modern art movement was J. H. Pierneef (1886-1957) who contributed much to enliven South African art. His experiments in cubism, as applied to landscape motifs, unfolded yet another facet of modern art endeavor to the public of his own country. His work in this manner, dating mostly from the 1920's, still remains his most notable achievement.

These three painters exerted a great influence in the period between the two world wars, and they laid the groundwork for what is still the most interesting period of South African art—that of the present.

The source of inspiration for the period since 1945 had its origin in the "primitive revival," which by that time

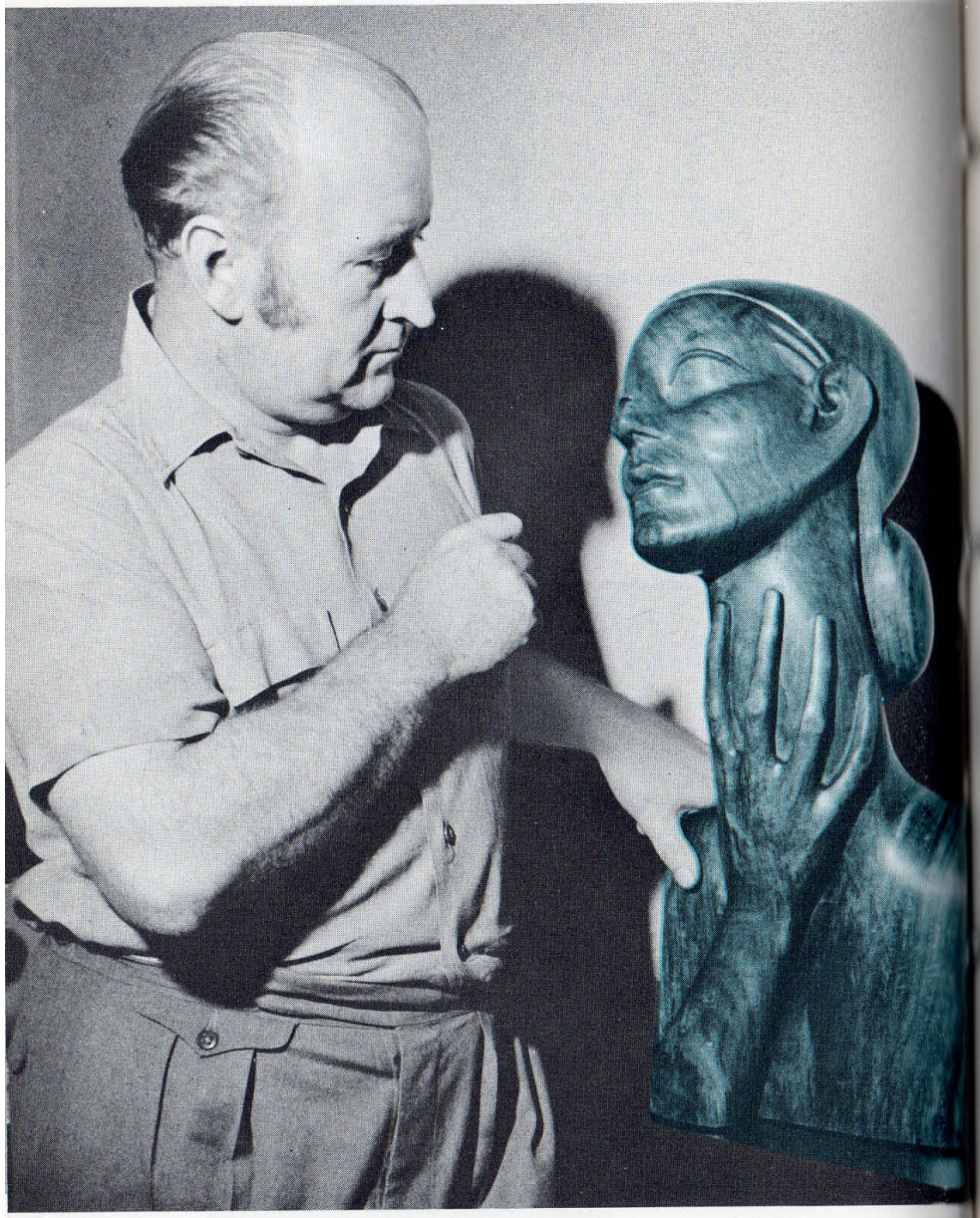
Walter Battiss' "The Artist and His Family"

Alexis Preller:
"African Figures."

One of South Africa's most valuable art treasures
is a prehistoric fresco painting found
in a cave in South West Africa in 1917.
The "White Lady of Brandberg,"
the large central figure, has been described by
the Abbe Henri Breuil, renowned French archaeologist,
as "a very young woman with a singularly beautiful profile
reminiscent of a figure on a Greek vase."
The date and origin of the figures in the
desolate mountain cave have scientists guessing still.

"Coalbrook Widow"
by Bantu sculptor
Lucas Sithole.

Coert Steynberg, South Africa's most popular sculptor today, inspects his bust of the actress Anna Neethling-Pohl done in kiaat, an indigenous South African



had already been in full swing in Europe. This is where the South African artists, many of them new recruits, began for the first time to score over their fellow-artists in Europe; for the latter could only derive their inspiration second hand, whereas in South Africa the artist is surrounded by superb examples of primitive art and has only to drive a few miles to be in the African past. In literally thousands of caves across the vast country, rock paintings—usually known as "Bushman paintings", but now believed to have antedated the true Bushmen by hundreds or maybe even thousands of years—provide a record of astonishing subtlety and skill.

The traditional crafts of the Bantu peoples in carving, beadwork, weaving and basketwork, pottery and costume are still being maintained as a natural expression of ancient tribal traditions. And some tribes, such as the Ndebele and Mapoch peoples, still practise the art of patterned house painting which is the African equivalent of European murals. (Photo on page 48.)

For many of the younger South African artists, these sources of primitive inspiration were a natural background to their artistic development.

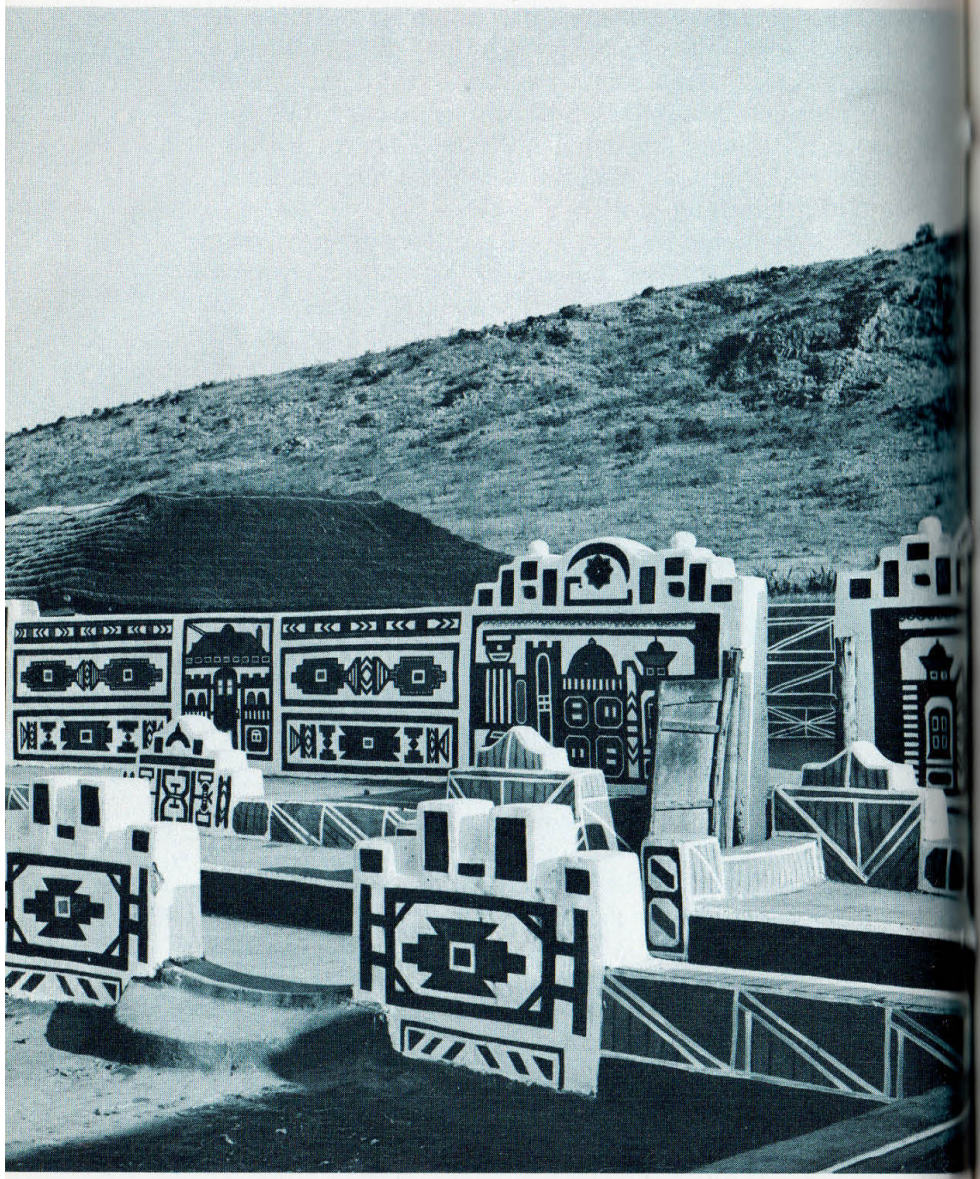
Painters like Alexis Preller and Walter Battiss, Maurice van Essche and Erik Laubscher, Bettie Cilliers-Barnard and Douglas Portway, Rupert Shephard and Eleanor Esmonde-White and the sculptors Lippy Lipschitz and Coert Steynberg, and many others are all linked in a common acceptance of the indigenous African tradition. They have begun to evolve a truly national style.

In a survey such as this, it is inevitable that many names should be omitted. There are individualists like the remarkable Jean Welz and Cecil Higgs, both of whom produce personal art of a kind that can hardly be classified under any particular "school" and yet merits deep and individual attention.

South Africa has as much insipid, amateurish and just plain bad art as any other country, but sound and pleasant work is being produced.

The art of any country can only be assessed properly by the quality of its experiment and its adventure. On this basis, the art of South Africa has little to fear and much to hope.

A Ndebele kraal near Pretoria—"the art of patterned house painting which is the African equivalent to European murals."



ARCHITECTURE

FROM HOLLAND AND FRANCE of the 17th century, South Africa's new settlers brought with them a knowledge and appreciation of the arts, and particularly of the fine architecture which they used as models for their homes and public buildings in the "new country." Many of the gabled houses built in Holland in those days can still be seen along the Keizersgracht and the Heerengracht in Amsterdam. Their relationship with the earliest Cape houses, like "Groot Constantia," "Stellenberg," and "Kronendal," is obvious. There is the same architectural idiom and detail, a similar gable treatment and fenestration, and the same high front stoep and dignified doorway lined in wood.

But there are significant differences also which prove that the early settlers were not mere imitators. The differences became more marked as time went on, for not only were the settlers cut off from the lands of their origin, but they were also cut off from the abundance of excellent craftsmanship and building materials of Holland and France. So they cast around for substitutes. For craftsmen, they employed the adept Malays brought from the Dutch East Indies. They built walls of unbaked bricks and plaster, doors and windows of Burma teak (readily available from the hulls of ships which had foundered along the coast), and roofs of reeded thatch. Sea shells were the source of lime used for plastering and whitewash; roofing timber was obtained from the natural forests and floor boards sawn from enormous logs of natural yellow wood. The wonder is that, with only these rough and unfashioned materials, the early settlers managed to build the stately homes of the Cape.

A fine example of this domestic architecture is "Groot Constantia" (shown here). It was built in the late 17th century by Governor Simon van der Stel and is considered one of the best examples of the Cape-Dutch style. The natural resources of the country were rapidly exploited and, by the middle of the 18th century, suitable timber had been found for joinery and furniture. The degree of perfection reached in the design and finish of furniture is illustrated in the accompanying photograph.

Governor Simon van der Stel (1639-1712) built "Groot Constantia" in 1685. It is regarded as the best example of the Cape-Dutch architectural style.

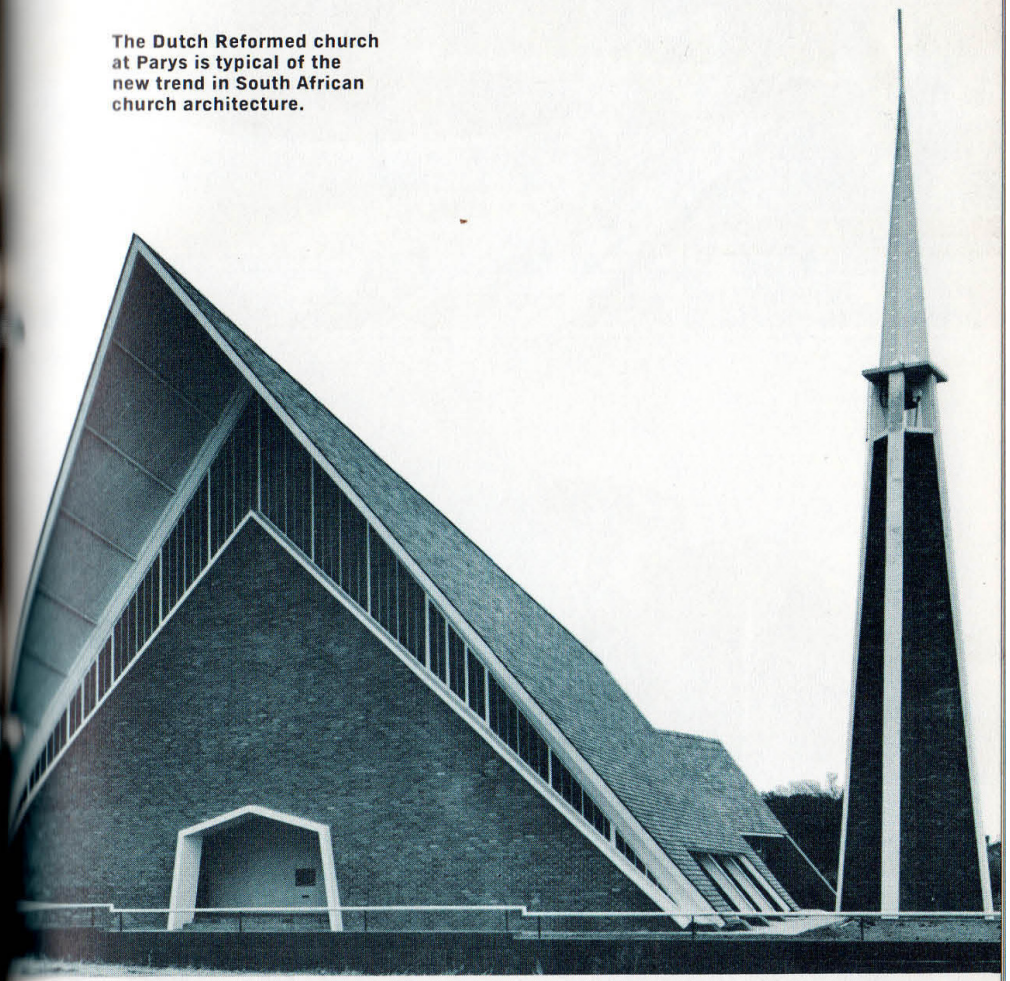
With the exception of some buildings in the Georgian style, resulting from the British occupation of the Cape in 1806, the hundred and fifty years following the discard of the traditional Cape-Dutch architecture produced little of significance. This period was known as "The Struggle of Building Styles" because the personal preference of the architect largely determined which particular style would be followed.

Fine example of old Cape furniture is this stinkwood writing bureau in the Koopmans de Wet House in Cape Town. Stinkwood is an exceptionally durable South African hardwood.

Groot Schuur in Afrikaans, or the Big Barn in English. Once the home of British Empire builder Cecil John Rhodes, this magnificent house is now the official residence of South Africa's Prime Ministers.

The stairway in Groot Schuur.

The Dutch Reformed church at Parys is typical of the new trend in South African church architecture.



This period was brought to a close by the completion of the Union Buildings in 1910. Sir Herbert Baker, their architect, had at last created a structure worthy of being used as a model and, for the next three decades, the "Baker style" persisted in the country.

Modern architecture was introduced into South Africa in the 1930's. The upsurge of industry and commerce fostered the movement and it was consolidated as a style of building well fitted to local conditions.

Contemporary design freed the architectural mind from the copying of earlier styles and methods, and the problems which arose out of the rapid social and industrial changes could be analyzed and solved. While the impetus for the movement had been taken from the European and American idioms, South African architects soon began to adapt theory to the climatic variations and building materials peculiar to their country, achieving an expression appropriate to the South African environment.

The architectural schools of the Universities of Pretoria, Witwatersrand and Cape Town provided the leadership in designing industrial, commercial and residential structures suitable to the urban conditions of today. Air and light—both natural and artificial—were provided for; acoustics were studied; color schemes were worked out; and building materials were selected on the basis of both efficiency and reasonable cost.

The principles of the new South African style are being followed so effectively and on such a large scale that Prof. Nicolaus Pevsner, the world-famous authority on architecture, has said: "I doubt whether there is any part of the Commonwealth which presents the eye with such a consistent and convincing vision of the building style of the present day."

Above:
Administration block of the new Johannesburg railway station.

Left:
New home near Pretoria.

Headquarters of the South African Broadcasting Corporation in Cape Town.

RADIO SOUTH AFRICA

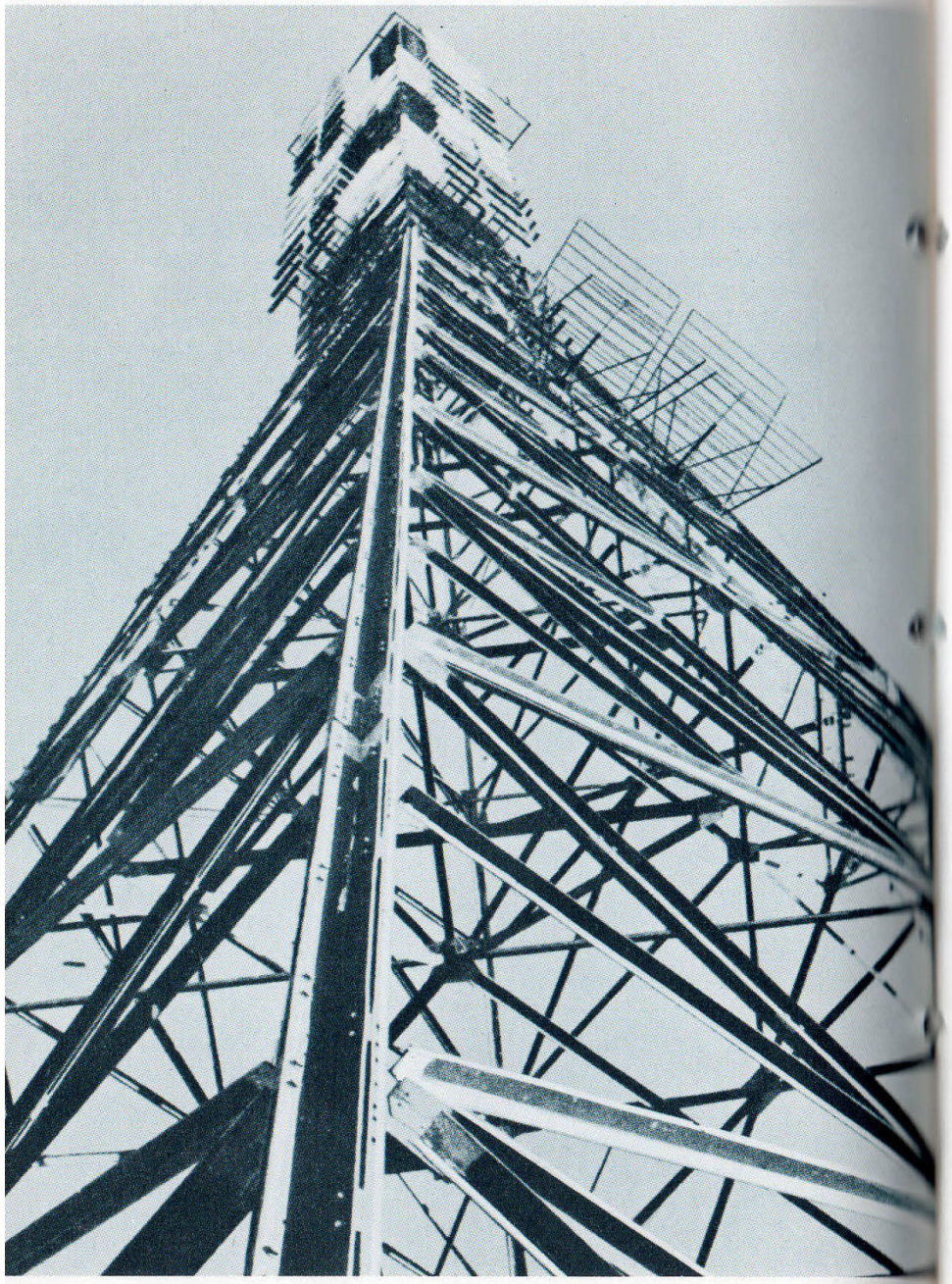
THE YEARS 1961-1962 were vitally important ones in the history of the South African Broadcasting Corporation. They witnessed the introduction of Frequency Modulation on a scale unprecedented in the world. Radio Bantu was launched to become one of the greatest single factors in the entertainment life of South Africa's 11-million Bantu people. Services in English and Afrikaans were reorganized and Springbok Radio, the commercial service, continued to prove its worth as South Africa's most sought-after advertising medium. The Africa Service —beamed to the whole of Africa, and composed of a selection from the two cultural stations and the commercial station—was extended to twelve hours a day.

Standing at the peak of radio development in South Africa was the introduction of Frequency Modulation in 1962. This is South Africa's answer to the problem of beaming nine languages simultaneously to her multi-lingual people.

The history of the S.A.B.C. could be summed up as being a record of ever-increasing service to the multi-national and multi-lingual elements of South Africa. Just as Radio Bantu finds itself responsible for broadcasting to seven different Bantu language groups, so broadcasts to the white sections of the community have to be undertaken in the two main languages of the whites in South Africa, namely, English and Afrikaans. While most South Africans are bilingual, in the sense that they are proficient in both English and Afrikaans, it is the policy of the S.A.B.C. to cater for all sections in their own particular home language. This they accomplish through three stations, the English and Afrikaans stations, and Springbok Radio.

The English and Afrikaans programs of Radio South Africa provide more cultural entertainment than Spring-

The steel FM tower near Pretoria shoots skyward.



bok Radio, which is commercial radio with the popular programs sponsored by large business organizations.

The type of program presented on the English and Afrikaans stations does not vary greatly between the two. These programs include regular news reports, prepared by the S.A.B.C.'s own news staff; recorded concerts (the S.A.B.C. has its own Symphony Orchestra, often under the baton of guest conductors); radio plays, which include the works of the masters such as Shakespeare, Shaw, Christopher Fry, Chekov, and Strindberg. Plays by South Africans, often translated from Afrikaans, are frequently performed on the English program, while the Afrikaans program enjoys plays translated from English masters as well as plays written by the many Afrikaans dramatists.

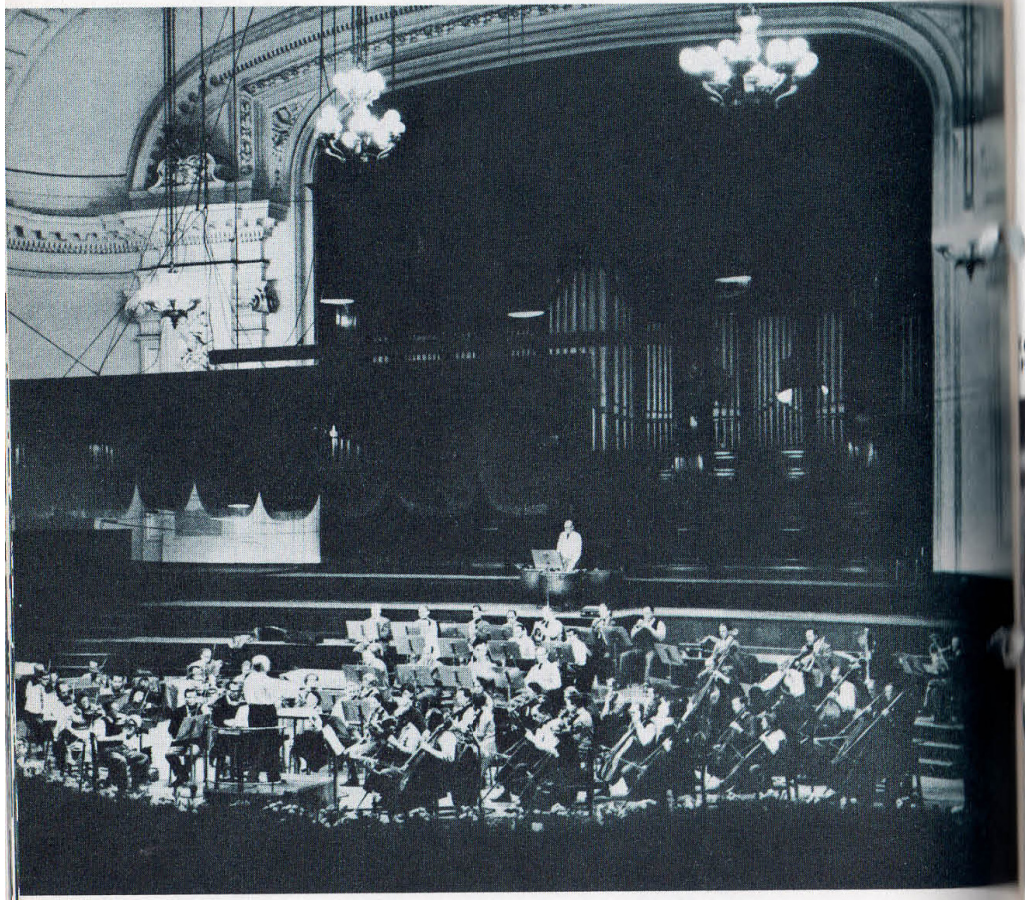
Thus the English and Afrikaans programs aim their broadcasts at the person who is desirous of both learning from and enjoying his few hours at his radio set. Agricultural programs convey information about the latest techniques in farming and gardening to the farmer and avid gardener, while religious services broadcast from churches of the various denominations reach those who live at great distances from the nearest church, or those who are indisposed or too old to get to a church.

Lighter music, such as the sound track recordings of films and the latest in tunes, is extremely popular. Requests for particular records stream in by the thousands, and the producers of such programs have their hands full in trying to cope with all the letters they receive. Serial plays—some of which stretch over periods of years —find eager audiences, particularly among women. Variety concerts, in the course of which valuable prizes are often distributed to contestants, keep the whole family glued to the radio.

The fact that Springbok Radio uses both official languages is encouraging and inspiring, as it means that the two language groups have a wonderful opportunity of getting to know and appreciate each other's language.

The S.A.B.C. Symphony Orchestra with its headquarters in Johannesburg, provides the nation with public musical performances, most of which are broadcast. Visiting conductors, including Igor Stravinsky (who recently conducted a series of his works in Johannesburg,

The S.A.B.C. Symphony Orchestra rehearses a concert in the Johannesburg City Hall.



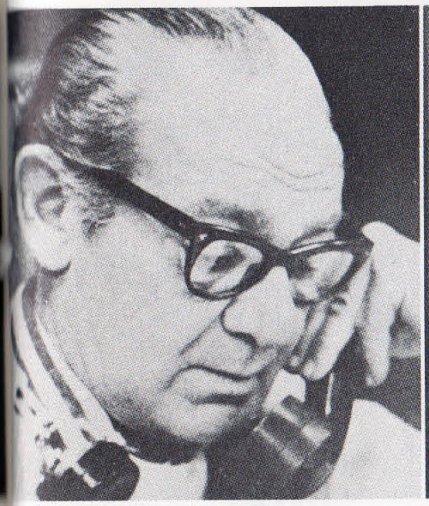
Pretoria and Durban) have rated the orchestra comparatively highly. Artists of international standing, among whom Benno Moseiwitsch, Gina Bachauer, Bela Siki and Claudio Arrau have appeared as soloists with the S.A.B.C. orchestra.

The resident conductors are Anton Hartman, Edgar Cree and Johan van der Merwe. Last year a radio choir of more than 100 members was established with Johan van der Merwe as choirmaster. Already, the choir has a fine reputation owing to its participation in operatic performances and symphony concerts.

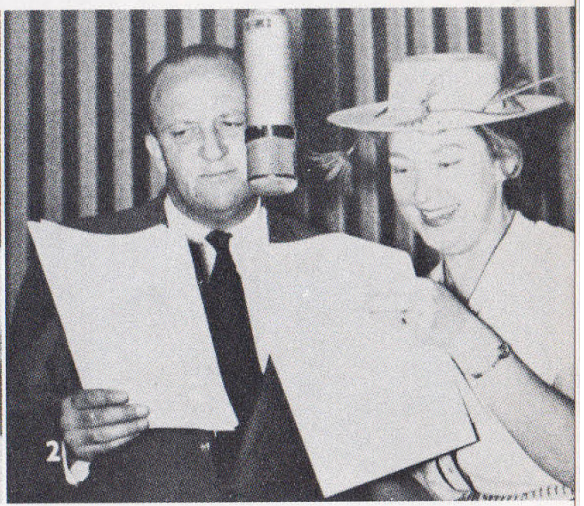
Classical music plays an important part in the programs provided by the English and Afrikaans services of Radio South Africa. Symphony concerts by the orchestra, solo recitals by visiting and local artists, and regular programs for the music lover are broadcast. Light music is not neglected. Recently the famous Dutch composer and conductor, Jos Cleber, was appointed to the staff to see to this aspect of musical entertainment.

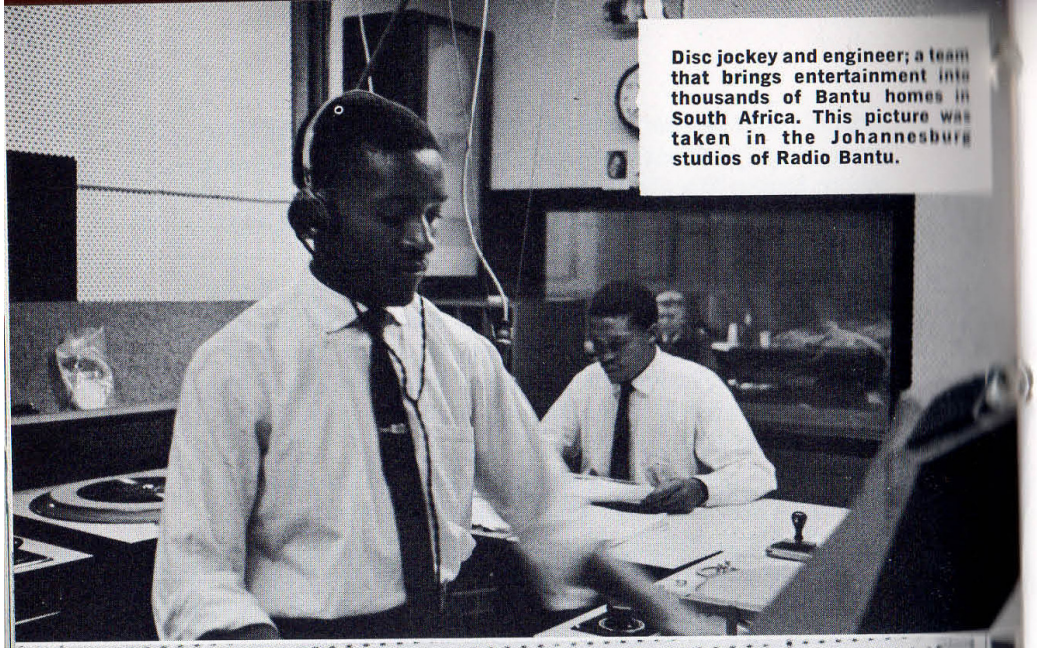
Radio South Africa provides its listeners with every possible variety of music. Requests from readers vary from the latest "pop" tune to the greatest of the world's classics. The S.A.B.C. is able to cope with them all.

ric Egan, popular radio personality on he commercial network Springbok Radio.



Variety shows make out a large part of Radio South Africa's regular audience participation features.





Disc jockey and engineer; a team that brings entertainment into thousands of Bantu homes in South Africa. This picture was taken in the Johannesburg studios of Radio Bantu.

Women announcers are popular the world over and South Africa is no exception. A highly skilled profession, broadcasting is attracting many Bantu university graduates to make South Africa's programs some of the best on the continent.

The story of Radio Bantu is one of spectacular success. Early in 1962, when the S.A.B.C.'s first F.M. radio transmission station was built, the South African Bantu peoples started receiving the best (and the most extensive) radio service on the African continent. At the start there were two day-long services for the Zulu and South-Sotho language groups living in the Transvaal. These were followed in June 1962 by services beamed from Pretoria for the Transvaal's North-Sotho and Tswana groups. As the FM network spreads over the country a full service for the Natal Zulu, the Xhosa of the Transkei and a bilingual service for the Venda/Tsonga groups will come into being.

The S.A.B.C.'s plan to provide these full services in seven languages for all the Bantu people has resulted in the creation of a great many new career opportunities. The various programs will require announcers and producers, record compilers, sports commentators, journalists, artists and administrative staff. The services have also opened up a vast field for authors, scriptwriters and composers. About 500 part-time Bantu news correspondents all over South Africa feed the news services.

Radio Bantu carries a full entertainment service with its newscasts and is in every way comparable to the older stations of Radio South Africa. Programs include plays, talks, religious broadcasts, children's programs, women's features, sports broadcasts, quiz and variety shows as well as programs in which various interesting topics are discussed.

Musical programs form an important part of Radio Bantu broadcasts. Traditional Bantu music, "township jazz", classical music and "hit" tunes all find a place in Radio Bantu programs. Features presenting Bantu artists are produced regularly. Amongst the various announcers on Radio Bantu who have a sound knowledge of music is Alexius Buthelezi, a licenciate in music and a former lecturer at a college in Natal. The programs handled by him on the Zulu service include a series on artists such as Mantovani, Gigli and others.

Regular auditions to recruit fresh talent for recording and broadcast are proving extremely popular. In the search for traditional music a Radio Bantu team travels

regularly to the various Bantu homelands recording indigenous music. One such trip lasting about two months resulted in more than 500 items being recorded.

The popularity of Bantu radio announcers is unbelievable. Each month they receive thousands of "fan" letters, and recently when a Pretoria announcer travelled to his home town in the Northern Transvaal, massed choirs met him at the railway station where they extolled his virtues. Approximately 300 people from all walks of life apply for positions on Radio Bantu each month.

When the whole FM network of 127 transmitters throughout the country is complete, the day-long services in seven Bantu languages will represent an unequalled coverage. At present there are about 115 Bantu people employed full time on the staff of Radio Bantu. Forty-five of them are announcers, most of whom are former teachers or lecturers. Of the few white members of the staff, most have degrees in Social Anthropology, and speak a Bantu language fluently.

There is a limited amount of commercial broadcasting on Radio Bantu and this takes the form of "spots" which are injected into the various programs. It is most inspiring for the organizers of Radio Bantu to see the tremendous enthusiasm with which the Bantu people have received it. Among the Bantu people there is a wonderful sense of pride in this, their own radio. Their gratitude is expressed in many ways, but mainly in the virtual state of veneration in which they hold their announcers.

South Africa will shortly have the largest single transmission FM network in the world. Because of the country's multi-national complex radio stations have to broadcast in nine different languages simultaneously. Here a Bantu newsreader presents a newscast.

MOVIES

SOUTH AFRICA is turning into a first-class film producing country. Somewhere about fifty years ago, California and South Africa were the world's two great film-making centers. In those days, there were no studios and filming was done out-of-doors. The twin sunny climates of these two areas made them ideal for the cameraman.

But as studios and sound stages became essential, the brains and money went to Hollywood, leaving the more remote industry in South Africa out in the cold. Since 1960 however, there has been a renewed interest in film-making in South Africa, whose ideal climate and low production costs have stimulated a local industry and attracted dozens of foreign film producers.

Looking at the major South African film producers and their objectives, three in particular stand out: South African Screen Productions (successor to African Film Productions); Jamie Uys Films; and Rand Film Productions.

S. A. Screen Productions, with studios at Killarney, grew up out of the planning of the late I. W. Schlesinger, an American immigrant whose main interest was insurance but whose capital and business acumen was influential in establishing both the production of films and their distribution on enduring foundations. Today, S. A. Screen Productions make about 500 commercial advertising films a year, as well as major features in Afrikaans, documentaries, and newsreels in both English and Afrikaans. They also provide laboratory services for producers from other African states in both black-and-white and color.

Films made in their Killarney studios have been shown in many Grand Prix film festivals overseas, and have had many first prizes over the years. Their feature films are aimed primarily to supply entertainment for Afrikaans-speaking South Africans in their own language.

Among some thirty producers who are members of the Motion Picture Producers' Association of South Africa, perhaps the best known is Jamie Uys. This bril-

Hettie Uys,
the heroine
in her husband
Jamie Uys' film comedy,
"Die Bosvelder".

liant young actor-producer broke into films through talent alone. His first picture was "Daar Doer in die Bosveld" (Deep in the Bushveld) which he made almost single-handedly, carrying his own equipment on his shoulders. The total investment was only about $8,500.

From this tiny financial start, he now spends about $1,600,000 a year on film-making. His most outstanding productions have included "Rip van Wyk," a modern version of the Rip van Winkle legend in a South African setting; "The Hellions" starring the British actor Richard Todd, which he made in co-production with Warwick Films of London, and "Sidney and the Boer," a feature filmed with bilingual English-Afrikaans dialogue. "The Hellions" was shown in the United States to critical acclaim.

An enthusiastic newcomer is Rand Film Productions, which produces an average of four feature films a year. One of their most successful productions has been "Tremor," which told the story of a mining disaster and the heroism and close relationship between white and Bantu miners underground, when one of Johannesburg's famous earth tremors brought the rock crashing down in a gold mine.

The newest entry into the field of film-making is South African Film Studios, which is developing a 500-acre site north of Johannesburg to include provisions for all types of filming. An island lake, a luxury hotel, a private landing strip, cafeterias and workshops will make this area a miniature version of Hollywood.

The operations of both Rand Films and Jamie Uys have introduced into South Africa the system of co-production, whereby a South African company and a foreign company share the costs of a film, with shooting done in South Africa and a predominantly local cast. One or two foreign stars may be imported, as well as top-class technicians and perhaps a director. Much of the laboratory work is done abroad, and the profits are shared between the South African and foreign company on a previously agreed basis. Cooperation with large foreign companies ensures world-wide distribution for South African films.

Another important participant in the film industry is Inry-Belange (Drive-In Interests), of Pretoria. This is a

film finance house which has been responsible for eight major all-South African or co-production films. The company has built a number of drive-in cinemas in all the larger centers where films are shown on giant open-air screens. So far, Inry-Belange has spent at least $3,000,000 on imported films and local productions.

The field of documentary and television film-making is also growing rapidly. South Africa has developed a fine reputation overseas for its documentary films and this is being steadily enhanced by a flow of first-class "shorts." One of the most prolific sources of documentaries is the South African Information Service's Film Section, which produces about five films a year, mostly in color. Over the past few years, these films have won 24 cups, medals and diplomas at international film festivals throughout the world. Films are produced in eight languages: English, Afrikaans, French, German, Dutch, Italian, Spanish and Portuguese. Apart from extensive non-commercial distribution abroad, they are exhibited commercially in movie houses and on television in many countries.

Among the most successful S.A.I.S. documentaries in recent years has been "The Face of South Africa," a film showing the country in all its aspects through the medium of the best still photographs from the national press. In 1960, this film won first prize in the general documentary section of the 6th International Documentary Film Festival at Yorktown, Canada, and a silver cup at the 13th Film Festival at Salerno, Italy. "Winter in the Sun," an S.A.I.S. film about the South African tour of the British rugby team, won a trophy at the 1963 Sports Film Festival in Cortina d'Ampezzo, Italy.

Another source of documentaries is the South African Tourist Corporation (SATOUR), which produces several color films a year. These are mostly "shorts" aimed at attracting tourists to South Africa, and they are shown both through commercial distributors and among non-commercial audiences all over the world.

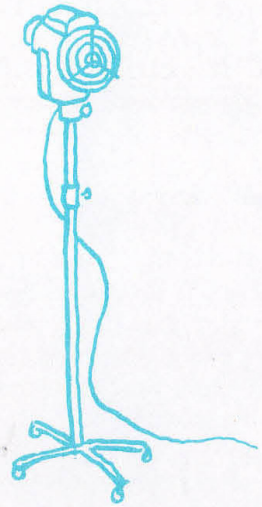
SATOUR and S.A.I.S. also produce a number of special films for television. In the past several years, the television section of S.A.I.S. has produced over 200 television films for distribution abroad. Lengths vary from one-

A scene from the prize-winning film "The Face of South Africa".

minute news programs to half-hour specials. They cover a wide variety of subjects, presenting all aspects of life in South Africa. The television unit also helps visiting television teams from other nations.

Thus, although the film industry in South Africa is still small by comparison with other film-producing countries, there appears to be a nucleus of men with ideas and artistic integrity who are working and learning. South Africa's mild climate and advantageous production conditions make it ideally suited to filming, and a number of foreign producers have recently begun shooting feature films "on location" in South Africa. The most noted of these is possibly Stanley Baker's "Zulu."

It is not too much to hope that within a few years South Africa will become a film-producing area which will be able to hold its own with other major centers such as Hollywood, London, Paris and Rome.



The material used in this book was compiled by the Information Service of South Africa in New York and is based upon the published opinions of experts in the various fields covered.

Readers interested in specific aspects of cultural development in South Africa may write to the Information Service for the relevant information.

INFORMATION SERVICE OF SOUTH AFRICA
655 Madison Avenue • New York 21, N. Y.

REGISTRATION

This material is filed with the Department of Justice where the required registration statement, in terms of the Foreign Agents Registration Act, of the Information Service of South Africa, 655 Madison Avenue, New York 21, N. Y., as an agency of the Government of the Republic of South Africa, is available for inspection. Registration does not indicate approval or disapproval of this material by the United States Government.

INFORMATION SERVICE OF SOUTH AFRICA • 655 MADISON AVE., N. Y. 21, N. Y.

Litho in U.S.A. by Ardlee Service Inc., New York 10, N. Y.